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Owing to the steady and deserved growth of this institution, it became necessary to seek more spacious and suitable quarters, for which purpose the Directors purchased a beautiful site, on the corner of 23rd and Lucas Place, where they have erected one of the finest and best adapted Musical Conservatories on the American continent.

THE WORLD'S FAIR MUSIC HALL.

THE Columbian Exposition attractions in the vicinity of the main lagoon entrance, just south of the great Manufactures Building, are to be quite different from those originally planned. No Casino will stand at the end of the pier 1,000 feet from shore, and

there will not be a curved mole bearing columns emblematical of the thirteen States. In place of the latter there will be a peristyle, 60 feet wide and 500 feet long, extending north and south and spanning the lagoon entrance by a grand arch. Ranged along the peristyle will be emblematic columns representing all of the States and Territories. At the north end of the peristyle will be placed the Music Hall, which for a time it was thought would have to be put on the wooded island. It will measure 140 by 200 feet, and will have an auditorium large enough to seat 2,000 people, with an orchestra of 75 pieces and a



BEETHOVEN CONSERVATORY.

chorus of 300 persons. It will also have a rehearsal hall 50 by 80 feet, capable of seating 600 people. The Music Hall is designed to be used by musical talent and connoisseurs of the art rather than by the mass of people who will visit Jackson Park.

CITY NOTES.

M. A. Gillsinn, one of our most successful teachers, and organist of St. Xavier's Church, deserves special credit for the excellent manner in which he prepared the vast number of children who participated in the Jubilee concert given by them at Music Hall. Mr. Gillsinn is thorough in every department of his profession.

The third anniversary of the young ladies' division of the Freier Männerchor was celebrated on the 13th ult. at their hall on 20th and Dodder streets. Fred Schillinger, the well known violinist, contributed largely to the success of the occasion. His rendition of Schumann's was warmly received, as was also "The Power of Song," the music of which was by himself. Mr. Charles Schillinger was most happy in his flute obligatos to several of the numbers.

Louis Conrath, pianist and teacher, whose music studio is at room 504, Fagin Building, has completed a very successful year of teaching, besides filling many engagements for concerts in which he was most favorably received.

W. H. Pommer, teacher of piano and voice, and director of the Lyric Club, has distinguished himself as an able instructor and composer. He takes special interest in his pupils, meeting with corresponding success.

The Semi-Annual Musicales given by the pupils at the Forest Park University shortly before Christmas, was a very pronounced success. Misses Allen, Valier and Barce particularly excelled in their piano solos. The vocal numbers and the recitations were of a high standard, and the audience evinced their appreciation by applauding liberally the various selections. Special mention should be made of Mme. Runge-Janeke's rendition of the "Erl-King" in which she was accompanied by Mr. Kroeger.

A Piano Recital was given in December at the Forest Park University by Misses Georgie Moss and Mary Hill, two of the students there. They were assisted by Mrs. Eugene Karst, soprano and Mr. L. Hoffman, cello. The young ladies are pupils of Miss Hyde, the well-known pianist and organist, and reflected great credit upon their teacher.

The first concert in the new hall of the German Y. M. C. A. (South Side) took place on the 10th ult., and the following took part: Mrs. Bausemer, Mrs. F. Ballman, Mrs. O. Bollman, Miss Volrath, Messrs. Hammerstein, Porteous, Heerich, Collins and Mori. Mr. Hammerstein was the accompanist.

The announcement of "Root's Training School for Teachers of Singing" will be regarded with interest throughout the country. Dr. Geo. F. Root, the President, has been a composer for and teacher of American people for nearly half a century. His system of teaching is a large part of the equipment of most of the successful teachers of Musical Conventions, Institutes, Normals and Singing Schools throughout the land. His interest and activity in his work remain unabated. His son, Mr. Frederic W. Root, is an authority in all matters relating to Voice Culture and Solo Singing, and his is one of the most prominent names among the musical educators of the day. The school which is to be under the charge of these gentlemen will be well calculated to send out efficient teachers.

The Second Presbyterian Church Choir is now complete for 1892. It will consist of Miss Marie Dupont, soprano; Mrs. Bollman, alto; Messrs. B. Dierkes, tenor; Ed. Dierkes, bass, and Prof. Louis Hammerstein, organist and director, the latter being engaged for the 10th consecutive year.

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CHORAL SYMPHONY SOCIETY.

On Tuesday evening, December 29th, the Choral Symphony Society gave its annual performance of Handel's important oratorio, "The Messiah" at Music Hall. It was first performed in Dublin, April 13, 1742, since which time its beautiful themes of masterly figures have continued to thrill all civilized nations with the most religious feelings.

The soloists announced for the above occasion were: Mrs. Georgia Lee Cunningham, soprano, Miss Emma Court, alto, Mr. William T. Lavin, (New York), tenor, Mr. Erricson Bushnell, (New York), basso.

As this work is given by the society every Christmas-tide there is not much room for criticism as both chorus and orchestra have by this time almost memorized their several parts. The opening chorus, "And the Glory of the Lord," was perhaps rendered with as much precision as any, although the "Hallelujah" and the "Amen" were sung with tremendous power and exactness. We have heard Mrs Cunningham when she

was in better condition, but she used her voice with so much skill that her cold was hardly perceptible. She sang with exquisite taste and pathos the aria "Come Unto Him."

Miss Emma Court made her initiatory bow to a St. Louis audience, and was evidently very nervous: hence we make no criticism.

Mr. Wm. T. Lavin, of New York, has a voice which is very smooth and even, and his conception of the recitation and aria, "Comfort Ye" and "Every Valley," elicited marked expression of appreciation. Whilst in his two arias, "Behold and See," and "Thou Shall Break Them," he exhibited great versatility.

Mr. Erricson Bushnell, basso, also of New York, sang his first recitation and aria, "Thus saith the Lord" and "But Who May Abide." But it was very evident that he was laboring under great difficulties. At the close of his first solo he informed the audience that it would be impossible for him to continue as he was suffering from acute laryngitis. The audience was much disappointed as it was evident from what little he did sing that

he possessed a beautiful and well schooled voice. They soon recovered their spirits however, when they saw Mr. McKittrick, Jr., the treasurer of the society, conduct to the stage Mr. Geo. H. Wiseman, who is a great favorite here. It seldom falls to the lot of any singer to receive such an ovation as was tendered him on this occasion; and it was evidently appreciated, as such a rendition of "Why do the Nations?" as he gave has never before been heard in this city. Trained in the English Cathedral since he was a child of seven years of age, Mr. Wiseman has a technique which is really astonishing in a voice of such tremendous power. He "brought the house down" as the vast audience realized that it had heard a truly wonderful performance. Prof. Otten has evidently spared no pains in making the evening a success, although one or two of his "tempi" were too fast; notably, the chorus "Lift Up Your Heads."

The society may congratulate itself upon thoroughly satisfying the largest audience that ever assembled in Music Hall to hear Handel's ever welcome oratorio, "The Messiah."

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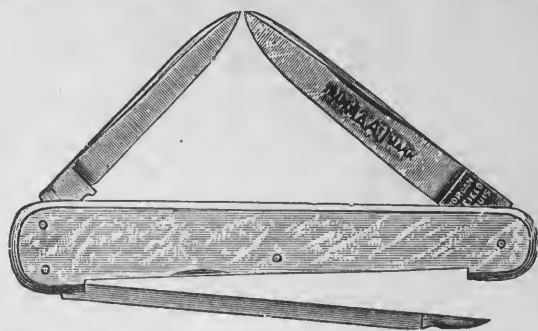
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CONFIDENCE IN PUPILS.

IN a series of musicales given I have noticed that pupils usually play better the second evening, and that by continued playing before others, the bugbear of self-consciousness, which deprives so many would-be artists of the artistic, has a tendency to wear away. I am quite convinced that by frequent playing before others those pieces which are within the pinaist's compass and ability, confidence may be acquired even in the most extreme cases, such as are found in the nervous temperament.

Do this, then, by improving every reasonable opportunity to play; it will never be made easier to delay. The earlier one gets used to looking into faces the easier does it become. The child should early accustom himself to playing before others, that it may become a pleasure rather than a burden.

Who has any patience with the singer or player who needs to be coaxed or teased before consenting to sing or play, although the real cause may be timidity or lack of confidence? In these days of opportunity no one should think of spending time and money in acquiring a musical education, unless it is also to bring to their friends some pleasure. The height of selfishness, indeed, is pleasure for self alone.—*Ex.*

Works belonging to the highest order of genius depend upon the rare combination of three distinct qualities—(1) Invention, (2) Expression, (3) Concentration. Speaking generally we may say that Beethoven and Mozart possessed all three; Mendelssohn the second and third in the highest degree; Schumann the first and third; Schubert the first and second.—*Haweis.*

The teacher who surrenders himself with entire love and self-sacrifice to his scholars is the true artist. The scholar, whether as a practical musician or as an artloving dilettante, may thank him not only for a correct mechanical technique, but also for a right direction in the way of intellectual culture.—*Plaidy.*

The study of the "History of Music," supported by the hearing of the master-works of different epochs, is the safeguard against self-conceit and vanity.—*Robert Schumann.*

ALFRED G. ROBYN.



ALFRED G. ROBYN, the gifted pianist, organist and composer, is one of the best known and most popular musicians in St. Louis.

He was born in this city, April 29, 1860, and had as his first and only teacher, his respected father, Prof. Wm. Robyn, a most thorough and capable musician who has done invaluable work in the cause of music in St. Louis. He made his first appearance at the age of nine, taking charge a year later of the organ at St. John's Church, which at that time had the finest choir in the city. The pedals of the organ had to be raised for the little organist, but the way he played astonished the congregation. His extraordinary genius soon became manifest and the greatest admiration was expressed for the young musician.

How he has succeeded is known to all. He is



one of the leading musicians in the city. His compositions, which are of a very high order, are known throughout the land, his songs especially reaching an almost unprecedented popularity. Chief among his works are the opéras "Nanette"—a comic opera in three acts; "Marlin," a lyric opera in three acts; four Impromptus; opus 38, written for Mr. Sherwood; four characteristic pieces, opus 37, dedicated to Dr. Mass; piano quintette, opus 21, 3; string quartette, op. 47-48—6. Concerto in D minor (mss.) dedicated to H. Hoffmann; and the operettas, "Beans and Buttons," "Court-Martial," "Soldier in Petticoats," "A Slim Legacy." Besides these most successful and well-known works he has written 190 ballads, the most popular of which are: "I Love But Thee," "Bliss All Raptures Past Excelling," "You," "Answer," "Yearning," "It Was a Dream."

Mr. Robyn is an example of a fertile writer; his works are spontaneous and brim full of melody, with a scholarly treatment that stamps him a musician in the true sense of the word.

The reputation that Mr. Robyn has gained of be-

ing one of the finest accompanists and organists is well deserved. Here again his genius comes into play, and the way he accompanies a song is the delight of every artist who has had the pleasure of his assistance. At the organ Mr. Robyn is at home, and it is a genuine treat to hear him play. He is frequently sought for the displaying of grand organs. As a pianist, his interpretations are most artistic.

Mr. Robyn is greatly attached to St. Louis and his home, and has refused many tempting offers for his services elsewhere. Only once did he accept a prolonged engagement, making a tour as solo pianist with the Abbot Concert Co. in 1878. He is a great favorite in musical and social circles, and is in constant demand for concerts and musicales.

Mr. Robyn holds the positions of organist of Temple Israel and pianist of the Beethoven Trio Club. He was also organist of the Grand Avenue Presbyterian Church, but resigned the position. It may be here stated that Mr. Robyn is one of the highest salaried organists in the West. He has besides a very large and successful class of pupils. Many of his former pupils are holding responsible positions.

Mr. Robyn is a most polished and highly cultured gentleman with the pleasantest of manners. Still young in years we can expect even greater things from this ambitious worker.

EXTEMPORE PLAYING.

THE art of extemporizing on a given theme is one that has but few exponents and demands the possession of special faculties for its worthy development.

A thorough knowledge of the laws governing musical composition, fertility of invention, and a subtle power of analysis in order to gauge instantly the possibilities of a "subject," besides perfect self-command of resources and a facile technique, are some of the qualities necessary to insure success.

Although it is the privilege of a very limited number successfully to pass such an ordeal in public, it is desirable that the student should endeavor to improvise in private, as it is calculated to strengthen his individuality, impart freedom of style, and develop his inventive faculties. At first, the elaboration of a sample phrase should occupy the attention, strict regard being paid to modulation and rhythm, as the two primary features demanding attention. Fugal and imitative treatment may be afterwards attempted.

It will also be found desirable to extemporize mentally, as this not only educates the faculties brought into play more thoroughly, but the plagiarism consequent on force of habit, which unconsciously causes the fingers to execute passages rendered familiar by technical practice, is thereby avoided, and the risk of similar mishaps when at the piano is considerably lessened.

Extempore playing is a very dangerous weapon in the hands of the unskilled. It is an art that cannot be acquired except by those possessed of exceptional qualifications, and, however useful it may prove as an educational accessory in the privacy of the studio, as a general rule it is unwise to experiment in public.—*Musical Herald.*

The struggle through which a musician has to pass cannot be regarded as a very great hardship. If music is not his natural calling, he will give it up for want of success; but if he is a favorite of the Muse, he will triumph in spite of it.—*Hauptmann.*

Not an hour but is trembling with destinies; not a moment of which, once passed, the appointed work can ever be done again, or the neglected blow be struck on the cold iron.—*Ruskin.*

MOZART AS A WORKER.

MOZART was not simply a composer of extraordinary fecundity; he was music itself. His entire being was absorbed in his art, and all his thoughts took naturally a melodic and rhythmic form. "You know," he wrote to his father, "that I am, so to speak, lost in my art, and that I am immersed in music from morning till night."

At the moment of opening his eyes, his familiar demon took possession of him; on rising from bed he ran to his piano and soon his imagination was in full and lucid work. While dressing he became warm with the fire of inspiration, not an instant remaining still, but beating the measure with his foot, or running from the table to work at the instrument.

His barber has told us what a troublesome job it was to shave him. He was no sooner seated, with the cloth round his neck, than he became lost in thought and oblivious of his surroundings. He would get up without saying a word and move from place to place, often going from one room to the next, while the alarmed operator followed him, razor in hand.

At table, it was often necessary to call him back to the reality of the meal, for his abstraction was continual, and from the moment that music got hold of him he lost all feeling for everything else. He would then twist the corner of his serviette, pass it mechanically under his nose and make the most grotesque grimaces conceivable.

But it was when traveling that his imagination became most easily excited. The view of the country, the movement of the carriage, stimulated him unceasingly. At that time, his face would light up; he hummed fugitive melodies for hours together, and only came out of himself to express regret that he could not put upon paper the work he had conceived.

The mechanical task of writing music was repugnant to him, and he gave himself up to it with regret. He traced his ideas upon chance pieces of paper, sketching a few bars as suggestions, but all the elaborating was done in his head. The most complicated and extended pieces, the vast *finales* of "Don Giovanni" and "Le Nozze," were all carried in his head till they were worked out to the smallest detail. Then he began his score, writing the voice parts and the bass, marking the entry and re-entry of the instruments, together with any other essential points, and leaving all the rest till it was necessary to put the finishing touch.

He did this with extraordinary certainty and rapidity, amidst no matter what noise, or while conversation was going on around, through the coming and going of friends, and even while other music was being played in his hearing. This power of abstraction struck Constance Mozart who remarked upon it: "He wrote his scores as one writes a letter."

With such fecundity of spirits it is easy to imagine that he possessed in a high degree the art of improvisation. This was, indeed, one of the most astonishing and marvellous of his gifts. A chord, a note struck upon the pianoforte, opened, like a magic key, all the kingdom of harmonious enchantments and melodious wonders. If connoisseurs were about he remained for hours at the instrument, pouring into the ears of his auditors the most varied and ravishing ideas, and always in phrase and period, despite the rapidity of the conception, preserving the purity of outline and correctness of design which we admire in his most carefully finished works.

"I heard in my time," wrote Ambrose Rieder, "the most celebrated virtuosi living, but never did I experience such emotion as when, for the first time, I heard the illustrious Mozart improvise? It seemed to me that I entered into a new world, and winged my way through regions unexplored."

And the aged Niemetschek, near the end of his life, used to say to his friend Fuchs: "If the good God would grant me one more favor before calling me to Himself, I would ask to hear, for the last time, Mozart abandon himself to the current of his fancy. None who have had an opportunity of seeing Mozart give himself to improvisation can doubt his incomparable genius."—*Musical Times*.

To comprehend art, not as a convenient means for egotistical advantages and unfruitful celebrity, but as a sympathetic power which unites and binds men together; to educate one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and can do; to rule public opinion by the noble ascendancy of a higher and thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the beautiful which is nearly allied to the good, that is the task which the artist has to set before him.—*Liszt*.

The person who is unacquainted with the best things among modern literary productions is looked upon as uncultivated. He should be at least as advanced as this in music.—*Schumann*.

MISS CHARLOTTE HENRIETTA HAX-ROSATTI.

MISS CHARLOTTE H. HAX-ROSATTI, the well known vocal teacher, was born at Gross Umstadt, Hessen Darmstadt, Germany. When quite young she was sent to Frankfort on the Main, where she took her first lessons in piano, under Miss Sophie Seipdt, the best piano teacher at that place. She pursued her vocal studies at the same time under Mme. Marrocetti, a well known star of the operatic stage.

Miss Hax-Rosatti made her first public appearance when 16 years of age, under the management of Prof. Hiller, adopting as her stage name that of Rosatti. His excellence, the Count Von Platen, and kappelmeister Carl Ludwig Fischer (the preceptor of Wachtel and Nieman) of the Royal Opera of Hanover, happened to be present at the time and took such interest in the young debutante that they induced her to study for the opera, which she did, placing herself under the instruction of Ludwig Fischer.

She made rapid strides in her profession and was engaged at the Court Opera, where she met with the most pronounced success. She filled engagements at Bremen and subsequently sang at the Court Concerts at St. Petersburg and Bamberg-Baiern, at which latter place she was heard by King Otto, of Greece, and King Ludwig, of Bavaria. She also sang in the Gewandhaus Concerts at Leipzig under the direction of Moscheles. In fact, she appeared only in the best operas and concerts. Her repertoire included Tannhauser, Il Trovatore, Fille du Regiment, Martha, Don Juan, Figaro, Roberto Il Diavolo, Undine, Magic Flute, Sonnambula, etc.

In 1873, after the German war, Miss Hax-Rosatti retired from the stage and came to America.



St. Louis has had the pleasure of hearing her in opera during her engagement with Habelman's Opera Co., when she appeared as Leonora, in Trovatore, and Elizabeth, in Tannhauser, besides singing in numerous grand concerts.

Miss Hax-Rosatti has taught nearly twenty years in this city, with the best results, having trained quite a number of good singers. She is held in the highest esteem by the best German families. Miss Hax-Rosatti is young in appearance and very ambitious in teaching, to which she is entirely devoted. She teaches the best Italian school as represented by the greatest masters.

DEVELOPMENT OF MUSICAL TASTE AND JUDGMENT.

BY ROBERT SCHUMANN.

GIVE your early attention to the compass of the human voice in its four principle registers. Make a study of it, especially in the chorus; examine in what intervals lie its highest powers, and in what others the effect of expression—soft and tender—is to be sought for. Listen to folk-song; the songs of the people; they are an inexhaustible mine of beautiful melodies, which give you an idea of the different nations. Familiarize yourself with the tone and character of different instruments; accustom your ear to distinguish the color and style which is pecu-

liar to each. Do not neglect to go and hear good operas. Have respect for what is old, but take a warm interest in what is new. Eschew any prejudice against names which are not yet popular. Do not judge of the merit of the composition after having heard it only once; that which pleases at first sight, perhaps, is not what is best. The great masters claim especial study. Many things will become clear to you only when you have attained to a mature age. In judging new compositions first see whether they are works of art or things written simply for the amusement of amateurs. Take up the defense of the first, but do not let the others be to you a source of irritation.

Never lose an opportunity of playing with other people. Duets, trios, quartets, etc., are the best of practice; they improve our style of playing and impart to it life and color. To accompany singers is very good. If every artist insisted on playing first violin, it would be impossible to organize an orchestra. Let the position of each musician be respected. You may be attached to your instrument, but do not with vanity consider it as being unique and superior to any other. Know that there are others that produce effects quite as beautiful; remember that there are singers, and that upon the chorus and orchestra devolves the task of interpreting that which is sublime in music. As you grow up seek acquaintance with orchestral scores rather than with star performers. Among your companions have a preference for those who are more advanced than yourself. As a diversion from your musical studies, frequently take up the works of the best poets; take, also, long walks in the country, through the fields.

FATAL MASTER-WORKS.

MANY musicians and composers have died young. This fact has resulted at times from irregularity of habits, at times, also, from the severity of the struggle with the wolf at the door. These unfortunate victims of the frenzy of genius seem to burn themselves out before they reach their prime. "The fatal thirties" has come to be a familiar expression among musical historians—so many composers have died between their thirtieth and fortieth year. Pergolesi was the youngest of martyrs among the masters, dying at twenty-six years of age. Schubert was not much older, however, at the time of his death, which occurred at thirty-one. Mozart was thirty-five years old when he died; Mendelssohn lived to be thirty-eight only; Purcell, the greatest genius that England ever produced in the art of music, died at thirty-seven; the list might be extended indefinitely. It seems, however, that when this dangerous age is past the composer has a good chance of longevity. Possibly this is because the world begins to recognize the work of the veteran and his trials become fewer and less severe. Cherubini lived to eighty-two; Handel to seventy-four; Gluck to seventy-three; Haydn died at seventy-seven; Rossini at seventy-four; and an equally long list of septagenarians and octogenarians might readily be compiled from the musical annals.

Often some special work was the direct cause of the death of some great composer. Thus Mozart's work on the Requiem, the superstitions it caused to arise in him, and the funeral thoughts consequent upon it, were the chief causes of his death. "Elijah" is said to have killed Mendelssohn. Haydn said on his death-bed, "The Seasons" gave me the finishing stroke." "Zampa" was the cause of the early decease of Harold, or at least hastened his death, and "Carmen" caused Bizet, the most promising composer of the French school, to die at thirty-seven years of age. It is a melancholy list, and one which proves that art is a severe mistress. The world cannot help the composer as regards the dire results which sometimes follow upon the extreme tension of creation, but at least something can be done, as in France, to secure to him all the possible benefits of his works, so that popular composers, such as Mozart, Schubert, Lortzing, and others were in their time, need not at present have poverty to bear in addition to their death-dealing heritage of genius.—*Boston Musical Herald*.

ALBANI SINGING IN RUSSIA.—What Madame Albani related to her interviewer as one of her most remarkable experiences was her treatment in Russia at the Royal marriage, where the singers, she observed, are all considered as servants. "Well," she says, "it was most strange. We were all put in a balcony which looked down upon the banquet scene below, and as each of our turns came to sing we went to a little opening and sang through it. What amused me was this, that all the time we were trying to sing our best and produce our notes more effectively, the clatter of knives and forks still went on, and to make all complete, the singer might be in a most impressive passage and right in the midst of it, when, quite regardless of the uncomplaining singers, there would be flourish of trumpets, and somebody would get up and propose a toast. I was more fortunate than Madame Patti, for she was interrupted in the middle of her solo."

A HABIT OF ACCURACY A NECESSITY.

Teachers should impress upon the minds of their pupils the power of habits over their lives, and the necessity of forming good habits in order to be successful. Our lives are to be estimated according to the habits we may form. A bad character or reputation is the result of bad habits. A good character will come from the cultivation of good habits.

What some people credit to fate, or luck, or genius, or talent, is, in the majority of cases, only, or at least largely, the result of habits. For example: You go to hear some celebrated pianist. As he runs his finger rapidly over the keyboard, your admiration is divided between the beautiful music he produces and the skill in technique necessary to produce such music. You say, "What a genius! What talent he has!"

Now look at the actual facts in the case and what do you find? You will find that if he has genius, it is a genius for hard work; if he has talent, it is a talent for application and perseverance. The results you see in his performance are not altogether nor mainly the result of some peculiar inborn faculty, so much as the result of certain habits which he has formed and cultivated. Before he could execute in that manner he had to subject himself to a long course of vigorous training. Hour after hour, day after day, for years, he had to play scales, finger exercises and etudes, over and over again, carefully, accurately, now slowly, now rapidly, etc., in endless variety.

Without the careful and persistent, and accurate practice, he never could have been able to execute those pieces which cause you so much delight and wonder, no matter how much talent he may have possessed. It was the same careful, persistent and accurate practice that gave him what can only rightly be called a *habit* of playing. It is a part of his very nature so to do.

The reason why there are not more people who display remarkable abilities in public, is not because there are only a few who have the necessary brains, but it is because too many fail in persevering practice and application.

These facts should be impressed upon the pupils' minds by the teacher. Give them to understand that it is possible for them to do well in music, but that their success depends mainly upon the habits of practice that they form. Let them know that habits are not formed in a day, but are the results of steady growth. By performing an act in a certain way to day, and repeating it daily for months, it will soon become an involuntary act or a habit. When once the habit is formed, it will be easy to do it, and hard to do otherwise. If the habit formed is a good one, well; if a bad one, ill.

Call the pupils' attention to a few facts in their own experience. They have found that there was a certain place in a certain piece where they always stumbled or broke down. Now, if they will go back to the time when they first played that piece, they will remember that they made a mistake at that very place. They went on, instead of stopping to correct it. As a consequence, when they played the piece the second time until they got in the habit of playing it wrong and could not play it right.

What is the remedy? Always try carefully to do a thing *exactly right the first time*. Less care will be required to get it correct each succeeding time, and finally it can be done exactly right without any apparent effort, for it will have become a habit, a second nature, to do it right.

Another thought to impress upon the minds of beginners is that it is much easier to cultivate correct habits in the first place than it is to supplant bad habits with good ones.

Finally, have them know that their bad habits are their worst enemies and good habits their best friends.

A CHARACTERISTIC REJOINDER.—Of the many amusing anecdotes related of Handel's inability to brook the whims of operatic singers there is none more positively refreshing than this:

On one occasion, Handel had a discussion with an English singer named Gordon, who reproached him with accompanying him badly. The dispute grew warm (which it was never very long in doing with Handel), and Gordon finished by saying that if he persisted in accompanying him in that manner, he would jump upon his harpsichord and smash it to pieces. "Oh," replied Handel, "let me know *when* you do that, and I will advertise it; for I am sure more people will come to see you jump than hear you sing."

"A musical thought is one spoken by a mind that has penetrated into the inmost heart of the thing; detected the inmost mystery of it—namely, the *melody*.—T. Carlisle.

HENRY GROFFMAN.

MR. HENRY GROFFMAN, the popular basso, was born in St. Louis, January 12th, 1865. He comes from a family of singers, his father, particularly, being a good tenor robusto.

While quite a lad it was the delight of his friends to hear him warble tyrolean airs, at which he was quite an adept, and nothing pleased them more than when the youthful Henry mounted the stage to sing his number, for he was often solicited to take part in concerts, church entertainments, and the like. On such occasions the audience was generally astonished on beholding the diminutive size of the singer, who, along side the professional participants seemed not to have the ghost of a show, as the saying goes.

But when the youth opened his vocal batteries with a strong bass voice that seemed to come from the profoundest depths, the faces of the audience became a study, and the enthusiasm that followed his song proved the singer's success. The query was no longer "what's that boy doing here among these singers," but "where did the boy basso come from."

Mr. Groffman's first church engagement began at the Holy Communion Church on Christmas morning in 1881. After singing for several years there to the great satisfaction of the congregation, a vacancy occurred at St. George's Episcopal Church. Mr. Groffman applied, with many of the oldest singers as competitors, and obtained the position. He sang at St. George's until the inception of the boy choir when he was secured by Temple Israel. He sang there for several years, after which he transferred his services to the Grand Avenue Presbyterian Church, where he is at present singing, having been re-engaged for the coming year. He



has sung in numberless concerts with great success, his latest achievement being as "King" in the Cantata, "Esther," which was given recently in Music Hall. He is also well known as a member of the excellent Hatton Glee Quartette and McCullough Club.

Mr. Groffman has, besides, the happy faculties of entertaining and speaking, and is quite in demand, no sociable or entertainment being considered complete without him. He is a born comedian, and his inexhaustible fund of anecdotes, impromptu acts and imitations are the life of every party. Mrs. John Cockerill, of New York, said that Mr. Wilder, the noted humorist of the East, was remarkably entertaining, but meeting Mr. Groffman at a dinner party, she admitted that the latter far surpassed him, and fairly bubbled over with original fun.

Mr. Groffman has appeared in the characters of "Friar Lawrence," in the Travesty of Romeo and Juliet; "Mrs. Jarley," in Wax Figures; "Col. Coldyce," in After Dinner; "Tim Tapwell," in A New Way to Pay Old Debts; and "The Ghost's Voice," in Hamlet Revamped, etc., etc., in all of which he has been enthusiastically received. He has studied under several very fine vocal teachers, and is now under the admirable training of Prof. Robert Nelson, the well known vocal teacher.

Mr. Groffman has proven a very successful and attentive business man and is highly appreciated by his employers. His good nature and pleasantness are proverbial and have been characteristic of him since his boyhood's days. These, combined with his elegance of manners and refinement, have won him a legion of friends.

THOROUGH PRACTICE.

IT is said that one of the most eminent lady American pianists (Mme. Rive King) owes her great command of the resources of the keyboard to a somewhat strange and rigorous style of practice. The system seems to be also well calculated to help most pianists out of their slough of despondence, and to enable the ambitious to acquire the needed self-control in playing before a company of listeners. In taking up a new work, most piano players go through it several times in as many different ways as they repeat it, giving each performance a different meaning, and introducing different notes.

But the system of the artist alluded to is very different. She first goes through the piece very slowly, sounding forth each note with great precision and distinctness, with apparently little regard for the composer's meaning, but really analyzing every phrase, and above all bringing out plainly every note, *just as the composer has written it*, without adding or taking away in the slightest degree. The more rapid the passages in the work, the *slower the practice of them*. The practice is kept up for hours at a stretch, gradually increasing the tempo as the fingers become familiar with the windings of the labyrinthian passages and massive chords.

By this system of practice, the sensation of *feeling the keys*, no matter how rapidly the fingers may be required to glide over them, is acquired. And this desirable and very comfortable sensation is a certain guarantee of the successful performance of very trying productions, as all pianists know. It is the sensation of security, of success itself, so to speak, and is absolutely necessary to public performers. Without it the best effects of the composer may be lost, and the entire performance fall flat.

The aim of all practice is, after all, to bring the forces down to automatism. The pianist who cannot go through a piece twice alike cannot hope to acquire much mastery of the keyboard, and can never expect to be able to commit to memory anything worthy of public performance; and without the latter ability the needed presence of mind is all but impossible—*Ex.*

CORRECTING BAD HABITS.

WHEN receiving pupils from some other teacher, who has been playing music too difficult, and consequently play faulty, we should consider that it is generally not their fault; that they are mostly unconscious of their mistake, and think they are playing correctly. Therefore they should be carefully handled and only gradually corrected. They need a set of daily exercises to remove mechanical inabilities, but their interest must be kept alive by something new and especially pleasing to play. To correct pieces learned before is bad policy, as it will at once reveal all the shortcomings. Give them something *new*, easier, of course, but not so much so that they will notice it. In the first piece correct only the worst mistakes and let the rest go. Every subsequent piece should be only a little easier, and the bad habits corrected gradually one by one in different pieces, until the pupil is brought to a normal condition. This course will accomplish the end in a far more satisfactory way than telling them bluntly their real condition, and trying to correct everything at once or taking all music from them and using exercises only, even if it takes longer. Generally it takes not so long, however, as most pupils treated to exercises only, give up in despair a long time before arriving at correct playing. —*Carl E. Cramer.*

The following tale is recorded of Haydn: "Beethoven was for a time a pupil of Haydn, but very soon ran away from his master. This vexed the old gentleman (Haydn) much, more so as he heard that young Beethoven expressed himself in very disrespectful terms about him, calling him, among other things, 'an old periwig stock.' This last appellation angered the master particularly, and he cried out: 'What is this young fellow? How dare he treat me in this manner? What has he done to give himself such airs and graces? His few sonatas—well, they are not bad, although nothing out of the way. His quartettes (making a pause)—well they are good, really good. And the septette! Oh, that is simply grand!' By then his whole face lit up with genuine enthusiasm, and the old man had quite forgotten the origin of his wrath."

"Music do I hear? Ha! Ha! keep time. How sour sweet music is when time is broken and no proportion kept!"—*Shakespeare.*

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LA MOZELLE.

3

Moderato. $\text{♩} = 144$.

VALSE BRILLANTE.

B. Mc N. Ilgenfritz.

Cantabile.

The musical score is written for piano and voice. It begins with a tempo marking of Moderato at 144 beats per minute. The key signature is one sharp (F#). The score is divided into five systems. The first system starts with a piano (p) dynamic and a Cantabile marking. The second system includes a ritardando (rit.) and a return to tempo (a tempo). The third system features a crescendo (cres.) and a forte (f) dynamic. The fourth system is marked mezzo-forte (mf). The fifth system transitions to a 3/4 time signature and a Tempo di Valse of 80 beats per minute. Pedal points are indicated by 'Ped.' and asterisks throughout the score.

The P^s signify Ped.

1878-7

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Cantabile.

The musical score is divided into six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and chords. Pedal points are marked with 'Ped.' and asterisks. Dynamics like 'cres.', 'f', and 'p' are used to indicate changes in volume. Fingering numbers (1-5) are placed above or below notes to guide the performer. The overall style is characteristic of 19th-century piano literature.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking 'f' is present.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking 'f' is present.

Scherzando.

Third system of musical notation, marked 'Scherzando'. Treble and bass staves. Treble staff features a more active melodic line with triplets and sixteenth notes. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the 'Scherzando' section. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A 'rit.' (ritardando) marking is present at the end of the system.

a tempo.

Fifth system of musical notation, marked 'a tempo.'. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A 'cres.' (crescendo) marking is present.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* P. * Ped. * Ped. * Ped. * P. * Ped. * P. Ped. Ped. * P. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. Ped. * Ped. Ped. Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

First system of musical notation, measures 1-8. The right hand features a melodic line with various ornaments and fingerings (e.g., 3 5 2 1, 2 2 1 4, 1 5 2 2, 3 2 2 1, 3 4 2 1, 3 4). The left hand provides a harmonic accompaniment. Pedal points are indicated below the staff at measures 1, 2, 4, 5, 6, and 8. Measure 3 contains an asterisk (*).

Second system of musical notation, measures 9-16. The right hand continues the melodic development. The left hand includes dynamic markings: *cres.* at measure 9, *cen.* at measure 11, and *do.* at measure 13. Pedal points are marked at measures 9, 10, 11, 12, 13, 14, 15, and 16, with asterisks (*) at measures 9, 10, 11, 12, and 16.

Giocoso.

Third system of musical notation, measures 17-24. The tempo is marked **Giocoso.** and the dynamics include *mf* at measure 17 and *p* at measure 23. The right hand has more complex rhythmic patterns. Pedal points are indicated at measures 17, 18, 19, 20, 21, 22, 23, and 24.

Fourth system of musical notation, measures 25-32. The right hand features a series of chords and melodic fragments. Pedal points are marked at measures 25, 26, 27, 28, 29, 30, 31, and 32.

Fifth system of musical notation, measures 33-40. The right hand continues with melodic and harmonic development. Pedal points are marked at measures 33, 34, 35, 36, 37, 38, 39, and 40.

Sixth system of musical notation, measures 41-48. The right hand includes a repeat sign at measure 47. Dynamics include *cres.* at measure 41, *f* at measure 47, and *mf* at measure 48. Pedal points are marked at measures 41, 42, 43, 44, 45, 46, 47, and 48, with asterisks (*) at measures 45 and 48.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1 6, 1 5, and 5. Bass staff has a harmonic accompaniment. Dynamics include *p*. Pedal markings: Ped., Ped., *, Ped., Ped., Ped., *.

Second system of musical notation. Treble staff has a melodic line with fingerings 3 2, 2 1, 5, 3, 5, 3, 5, 4, 5, 5. Bass staff has a harmonic accompaniment. Dynamics include *cres.* and *cen.*. Pedal markings: Ped., Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., Ped.

Third system of musical notation. Treble staff has a melodic line with fingerings 4 2, 1, 5 2, 2 1, 4, 5 2, 1, 3, 5. Bass staff has a harmonic accompaniment. Dynamics include *do.*, *f*, and *p*. Pedal markings: Ped., *, Ped., Ped., *, Ped., Ped.

Fourth system of musical notation. Treble staff has a melodic line with fingerings 3 4, 2 1, 3 4, 2 1, 4 2, 4 2, 4 2, 5. Bass staff has a harmonic accompaniment. Dynamics include *cres.* and *cen.*. Pedal markings: Ped., *, Ped., Ped., *, Ped., *, Ped., *, Ped., *

Fifth system of musical notation. Treble staff has a melodic line with fingerings 2 1, 3, 2 1, 3, 2, 4. Bass staff has a harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings: Ped., Ped., Ped., *. The word *Parlando.* is written above the treble staff.

Sixth system of musical notation. Treble staff has a melodic line with fingerings 3 2, 1, 5. Bass staff has a harmonic accompaniment. Dynamics include *cres.* and *p*. Pedal markings: Ped., Ped., Ped., *

Cantabile.

The musical score consists of six systems of staves. The first system is marked 'Cantabile.' and includes a piano (p) dynamic. The notation includes various note values, rests, and fingerings. Pedal markings ('Ped.') are indicated throughout. The second system continues the melodic and harmonic development. The third system features a forte (f) dynamic. The fourth system includes a crescendo ('cres.') and a decrescendo ('cen.') marking, followed by a 'do.' marking. The fifth system shows a series of chords and a final 'Ped.' marking. The sixth system is marked 'ff' (fortissimo) and includes a series of triplets and a final 'Ped.' marking. The page number '1878-7' is printed at the bottom center.

1878-7

Flash and Crash

GALOP de CONCERT

Samuel P. Snow.

Op. 85.

Vivo. $\text{♩} = 76$.

p *f* *sf* *p* *f* *sf* *f* *sf*

Ped. * *Ped.* *

sf *sf*

Ped. *In octaves ad lib.*

Galop. *p* *sf* *p* *sf*

Ped. * *Ped.* *

sf

Ped. *

p *Ped.* * *Ped.* 510 - 10 *

This page contains five systems of musical notation for a piano piece. The notation is written for the left hand on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4.

The systems are as follows:

- System 1:** Starts with a forte (*sf*) dynamic. The first measure has a pedaling instruction (*Ped.*) and an asterisk (*). The second measure has a piano (*p*) dynamic. The third measure has a pedaling instruction (*Ped.*) and an asterisk (*). The fourth measure has a pedaling instruction (*Ped.*) and an asterisk (*). The fifth measure has a pedaling instruction (*Ped.*) and an asterisk (*). The system ends with a measure marked with a 3.
- System 2:** Starts with a piano (*p*) dynamic. The first measure has a pedaling instruction (*Ped.*) and an asterisk (*). The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The seventh measure has a piano (*p*) dynamic. The eighth measure has a piano (*p*) dynamic. The ninth measure has a piano (*p*) dynamic. The tenth measure has a piano (*p*) dynamic. The system ends with a measure marked with a 3.
- System 3:** Starts with a piano (*p*) dynamic. The first measure has a pedaling instruction (*Ped.*) and an asterisk (*). The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The seventh measure has a piano (*p*) dynamic. The eighth measure has a piano (*p*) dynamic. The ninth measure has a piano (*p*) dynamic. The tenth measure has a piano (*p*) dynamic. The system ends with a measure marked with a 3.
- System 4:** Starts with a piano (*p*) dynamic. The first measure has a pedaling instruction (*Ped.*) and an asterisk (*). The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The seventh measure has a piano (*p*) dynamic. The eighth measure has a piano (*p*) dynamic. The ninth measure has a piano (*p*) dynamic. The tenth measure has a piano (*p*) dynamic. The system ends with a measure marked with a 3.
- System 5:** Starts with a piano (*p*) dynamic. The first measure has a pedaling instruction (*Ped.*) and an asterisk (*). The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The seventh measure has a piano (*p*) dynamic. The eighth measure has a piano (*p*) dynamic. The ninth measure has a piano (*p*) dynamic. The tenth measure has a piano (*p*) dynamic. The system ends with a measure marked with a 3.

4

8

sf *p* *f* *p*

Ped. * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.*

8

Ped. * *Ped.* * *Ped.* *Ped.* *sf* *p*

Ped. * *Ped.* *Ped.*

8

Ped. *Ped.* *Ped.* * *Ped.* * *Ped.*

p

Ped. *

sf *mf*

Ped. * *Ped.* *

8

Ped. * *Ped.* *f* *f* *f* *f*

Ped. 510 - 10 * *Ped.* * *Ped.* *

dolce.

p *f*

Ped. *

p *f*

Ped. *

p

Ped. *

f *p*

Ped. *

cres. *f p*

Ped. *

* 510 - 10

First system of musical notation, measures 1-7. Treble and bass staves with various chords and melodic lines. Pedal points are marked with "Ped." and asterisks. Dynamics include *sf* and *f*.

Second system of musical notation, measures 8-14. Continuation of the piece with complex chordal textures. Pedal points and dynamics like *sf* and *f* are present.

Third system of musical notation, measures 15-21. Marked *dolce.* and *p* (piano). Features sustained chords and a crescendo leading to a forte section.

Fourth system of musical notation, measures 22-28. Continuation of the piano section with *p* and *cres.* markings. Pedal points are indicated.

This repeat is ad lib.

Fifth system of musical notation, measures 29-35. Includes first and second endings marked "1^a" and "2^a". Dynamics range from *f* to *p*. Pedal points are marked.

8

p *f* *sf* *p* *f* *sf* *f* *sf* *f* *sf*

Ped. *

sf *sf*

In octaves ad lib

Ped.

p *sf*

Ped. *

sf

Ped. *

p

Ped. *

510-10 *

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, given the key signature. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- Dynamics:** *sf* (sforzando), *p* (piano), *cres.* (crescendo), *f* (forte), *mf* (mezzo-forte), and *p* (piano).
- Articulation:** Pedal points (Ped.) and asterisks (*) indicating specific pedal changes or articulation points.
- Fingerings:** Numbers 1 through 5 indicating fingerings for the right hand, and numbers 1 through 5 indicating fingerings for the left hand.
- Tempo/Character:** The tempo is marked as *And.* (Andante).
- Rehearsal Marks:** Roman numerals I, II, III, IV, and V are placed above the staves to indicate specific sections of the piece.
- Measure Numbers:** The page is numbered 510-10 at the bottom center.

The notation is written in a clear, professional style, typical of a musical score. The page is numbered 510-10 at the bottom center.

First system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *f* (forte) and *mf* (mezzo-forte). Pedal markings: *Ped.* with asterisks. A dashed line with the number 8 indicates a repeat or continuation.

Second system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *cres.* (crescendo), *f* (forte), and *ff* (fortissimo). Pedal markings: *Ped.* with asterisks. A dashed line with the number 8 indicates a repeat or continuation.

Third system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *ff* (fortissimo) and *f* (forte). Pedal markings: *Ped.* with asterisks. A dashed line with the number 8 indicates a repeat or continuation. The word *strepitoso.* (strepitously) is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *ff* (fortissimo), *fff* (fortississimo), and *f* (forte). Pedal markings: *Ped.* with asterisks. A dashed line with the number 8 indicates a repeat or continuation.

La Fille du Regiment

(Donizetti.)

Carl Sidus Op. 124.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ = 160.

The musical score is written for piano and consists of four systems. The first system starts with a piano (p) dynamic and includes fingerings (1-5) and slurs. The second system includes a crescendo (cres.) marking. The third system includes a forte (f) dynamic. The fourth system concludes with a final chord. Pedal points (Ped.) are indicated throughout the piece. Arrows above notes indicate where to strike from the wrist.

588 = 3

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First system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: Ped. ✱. Fingerings: 1, 2, 3, 4, 5. Rehearsal marks: 1. 2. 2nd time.

Second system of musical notation. Treble and bass staves. Dynamics: *cres.*. Pedal markings: Ped. ✱. Fingerings: 1, 2, 3, 4, 5. Rehearsal marks: 1 2 3 2.

Third system of musical notation. Treble and bass staves. Dynamics: *rit.*, *più cres.*, *f*. Pedal markings: Ped. ✱. Fingerings: 1, 2, 3, 4, 5. Rehearsal marks: 2 3 2 3 2.

a tempo.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: Ped. ✱. Fingerings: 1, 2, 3, 4, 5. Rehearsal marks: 1. 2. 2nd time.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ✱. Fingerings: 1, 2, 3, 4, 5.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*, *p*. Pedal markings: Ped. ✱. Fingerings: 1, 2, 3, 4, 5. Rehearsal marks: 588-3.

Moderato ♩ = 126

First system of musical notation, measures 1-4. The music is in 4/4 time. The right hand features a series of eighth-note patterns with fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The left hand plays a steady eighth-note accompaniment with fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, including a triplet in measure 6. The left hand accompaniment remains steady. A *cres.* (crescendo) marking is present in measure 7.

Third system of musical notation, measures 9-12. The tempo changes to *Virace* (♩ = 100) in measure 10. The right hand has a *rit.* (ritardando) in measure 9, followed by *a tempo*. The left hand has a *p* (piano) dynamic in measure 10, followed by *mf* (mezzo-forte) in measure 11. Pedal markings (Ped. *) are present under measures 9, 10, 11, and 12.

Fourth system of musical notation, measures 13-16. The right hand features a series of eighth-note patterns with fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The left hand accompaniment is steady. Dynamics include *sf* (sforzando) in measure 13, *mf* in measure 14, *sf* in measure 15, and *f* (forte) in measure 16. A *cres.* (crescendo) marking is present in measure 15. Pedal markings (Ped. *) are present under measures 13, 14, 15, and 16.

Fifth system of musical notation, measures 17-20. The right hand has a triplet of eighth notes in measure 17, followed by eighth-note patterns. The left hand accompaniment is steady. A *f* (forte) dynamic is present in measure 19. Pedal markings (Ped. *) are present under measures 17, 18, 19, and 20.

Sixth system of musical notation, measures 21-24. The right hand features a series of eighth-note patterns with fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The left hand accompaniment is steady. Dynamics include *f* (forte) in measure 21, *f* in measure 22, *f* in measure 23, and *f* in measure 24. Pedal markings (Ped. *) are present under measures 21, 22, 23, and 24. A page number 588-3 is visible at the bottom center.

OUR BANNER

3

MARCH.

Paul Jones. Op. 70.

Maestoso ♩ - 132

The musical score is written for piano and bass. It consists of five systems of two staves each. The first system is marked 'Maestoso' with a tempo of 132. The second system is marked 'Cantabile. dolce'. The third system is marked 'Giocoso.'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). Pedal points are indicated by 'Ped.' and asterisks. The score is numbered 1384-5.

Maestoso ♩ - 132

Cantabile. dolce

Giocoso.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

1384 - 5

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First system of piano accompaniment. Treble and bass staves. Treble staff has a melodic line with a slur and a 4-measure rest, followed by a 4-measure phrase. Bass staff has a 3-measure phrase, a 4-measure phrase, and a 4-measure phrase. Dynamics include *ff*, *f*, and *p*. Pedal markings are present below the bass staff.

Second system of piano accompaniment. Treble and bass staves. Treble staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Bass staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Baritone Solo.

First system of Baritone Solo. Treble and bass staves. Treble staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Bass staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Second system of Baritone Solo. Treble and bass staves. Treble staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Bass staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Third system of Baritone Solo. Treble and bass staves. Treble staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Bass staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Fourth system of Baritone Solo. Treble and bass staves. Treble staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Bass staff has a 4-measure phrase, a 4-measure phrase, and a 4-measure phrase. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

5

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Risolut.

ff

p

ff

Ped.

Ped.

*

p

rf

ff

p

Ped.

Ped.

*

Ped.

ff

p

Ped.

*

Ped.

* Ped. * Ped.

Cantabile.

7

First system of the Cantabile section, measures 1-4. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with grace notes and fingerings (1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated below the bass line, and asterisks mark specific measures.

Giocoso.

Second system of the Giocoso section, measures 5-8. The tempo changes to a more lively character. The right hand has more active melodic passages with triplets and sixteenth notes. The left hand continues with a steady accompaniment. Dynamics include *f* (forte) and *p* (piano). Pedal points and asterisks are present.

Third system of the Giocoso section, measures 9-12. The right hand features a series of sixteenth-note patterns. The left hand maintains a consistent accompaniment. Pedal points and asterisks are indicated.

Fourth system of the Giocoso section, measures 13-16. The right hand has a melodic line with some grace notes. The left hand features a more active accompaniment with triplets. Dynamics include *ff* (fortissimo) and *f*. Pedal points and asterisks are present.

Fifth system of the Giocoso section, measures 17-20. The right hand has a melodic line with grace notes and fingerings. The left hand features a more active accompaniment with triplets. Dynamics include *f* and *p*. Pedal points and asterisks are present.

Sixth system of the Giocoso section, measures 21-24. The right hand has a melodic line with grace notes and fingerings. The left hand features a more active accompaniment with triplets. Dynamics include *ff* and *rf* (ritardando fortissimo). Pedal points and asterisks are present.

MERRY SLEIGH BELLS.

RONDO

Carl Sidus Op. 67.

Lively $\text{♩} = 112.$

Secondo.

p *mf* *f* *p* *p* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

693 - 8

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33

Carl Sidus Op. 67.

Primo.

693 - 6

This piece is one of five that appeared in Kunkel's Musical Review for March 1886.

Sleigh Bells.

Secondo.

First system of musical notation for 'Sleigh Bells. Secondo.' The system consists of two staves. The upper staff is in bass clef and contains a series of chords, mostly triads, with dynamic markings *mf*, *rf*, and *rf*. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with dynamic markings *mf*, *rf*, and *rf*. Fingering numbers (1-5) are present above some notes in the upper staff.

Second system of musical notation for 'Sleigh Bells. Secondo.' The system consists of two staves. The upper staff is in bass clef and contains a series of chords, mostly triads, with dynamic markings *rf*, *rf*, and *f*. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with dynamic markings *rf*, *rf*, and *f*. Fingering numbers (1-5) are present above some notes in the upper staff.

Third system of musical notation for 'Sleigh Bells. Secondo.' The system consists of two staves. The upper staff is in bass clef and contains a series of chords, mostly triads, with dynamic markings *p* and *f*. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with dynamic markings *p* and *f*. Fingering numbers (1-5) are present above some notes in the upper staff.

Fourth system of musical notation for 'Sleigh Bells. Secondo.' The system consists of two staves. The upper staff is in bass clef and contains a series of chords, mostly triads, with dynamic markings *p*, *mf*, and *rf*. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with dynamic markings *p*, *mf*, and *rf*. Fingering numbers (1-5) are present above some notes in the upper staff.

Fifth system of musical notation for 'Sleigh Bells. Secondo.' The system consists of two staves. The upper staff is in bass clef and contains a series of chords, mostly triads, with dynamic markings *rf*, *rf*, and *rf*. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with dynamic markings *rf*, *rf*, and *rf*. Fingering numbers (1-5) are present above some notes in the upper staff.

Primo.

f *rf* *Ped.* *

rf *Ped.* *

f *p* 8

f *p* 8

f *rf* *Ped.* *

f *rf* *Ped.* *

Secondo.

The musical score is for a piano piece, labeled "Secondo." and numbered "6". It consists of six systems of music, each with a treble and bass staff. The first system is marked "p" (piano) and the second "mf" (mezzo-forte). The sixth system is marked "f" (forte). The music features complex fingerings and pedaling instructions.

System 1: Treble staff has a series of eighth-note chords with fingerings 3 1, 4 2, 3 1, 2 1, 4 1, 2 1, 5 1. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5, 6, 7. Pedaling instructions: "Ped." under the first measure, "Ped." under the second measure, and "Ped." under the third measure. A double asterisk (*) is at the end of the system.

System 2: Treble staff has a series of eighth-note chords with fingerings 3 1, 4 2, 3 1, 2 1, 4 1, 2 1, 5 1. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5, 6, 7. Pedaling instructions: "Ped." under the first measure, "Ped." under the second measure, and "Ped." under the third measure. A double asterisk (*) is at the end of the system.

System 3: Treble staff has a series of eighth-note chords with fingerings 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2. Bass staff has a series of eighth-note chords with fingerings 5 2, 1 1, 5 2, 1 1, 5 2, 1 1, 5 2. Pedaling instructions: "Ped." under the first measure, "Ped." under the second measure, and "Ped." under the third measure. A double asterisk (*) is at the end of the system.

System 4: Treble staff has a series of eighth-note chords with fingerings 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2. Bass staff has a series of eighth-note chords with fingerings 5 2, 1 1, 5 2, 1 1, 5 2, 1 1, 5 2. Pedaling instructions: "Ped." under the first measure, "Ped." under the second measure, and "Ped." under the third measure. A double asterisk (*) is at the end of the system.

System 5: Treble staff has a series of eighth-note chords with fingerings 3 1, 4 2, 3 1, 2 1, 4 1, 2 1, 5 1. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5, 6, 7. Pedaling instructions: "Ped." under the first measure, "Ped." under the second measure, and "Ped." under the third measure. A double asterisk (*) is at the end of the system.

System 6: Treble staff has a series of eighth-note chords with fingerings 3 1, 4 2, 3 1, 2 1, 4 1, 2 1, 5 1. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5, 6, 7. Pedaling instructions: "Ped." under the first measure, "Ped." under the second measure, and "Ped." under the third measure. A double asterisk (*) is at the end of the system.

Primo.

mf

Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of three measures, and the second system consists of three measures. The music is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody is characterized by eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. A dynamic marking of *f* (forte) is present at the beginning of the first measure. The piece concludes with a double bar line and a repeat sign. The word 'Ped.' (pedal) is written below the staff at the end of the first and second systems, indicating where to press the sustain pedal. A small star symbol is placed at the end of the second system.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The melody features a series of eighth and quarter notes, with some measures containing beamed eighth notes. The accompaniment consists of a steady eighth-note pattern in the left hand, often with a moving bass line. The score includes fingerings (1-5) and breath marks (arcs) for the melody. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features two staves, a treble and a bass clef, with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings (1, 2, 3, 4, 5). The lyrics are written below the bass staff.

HUMORESQUE.

Charles Kunkel.

Allegretto $\text{♩} = 100$.

Secondo.

p

Ped. * *Ped.* * *Ped.* * * *Ped.* * *Ped.* * *Ped.* *

p *ff* *ff* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff *ff* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

1st time *f* 2nd time *ff*

f *sf*

2nd time in octaves.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

1880-8

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HUMORESQUE.

Charles Kunkel.

Allegretto $\text{♩} = 100$.

Primo.

The musical score is written for piano and right hand. It consists of five systems of music. The first system has a tempo of Allegretto (♩ = 100) and is marked Primo. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, ff, rf, f, sf). Pedal points are indicated with 'Ped.' and asterisks. Fingering numbers are provided for many notes.

System 1: Right hand starts with a series of eighth notes, followed by a series of quarter notes. The left hand has a series of eighth notes. Pedal points are marked with 'Ped.' and asterisks.

System 2: Right hand continues with eighth notes, followed by a series of quarter notes. The left hand has a series of eighth notes. Pedal points are marked with 'Ped.' and asterisks.

System 3: Right hand continues with eighth notes, followed by a series of quarter notes. The left hand has a series of eighth notes. Pedal points are marked with 'Ped.' and asterisks.

System 4: Right hand continues with eighth notes, followed by a series of quarter notes. The left hand has a series of eighth notes. Pedal points are marked with 'Ped.' and asterisks.

System 5: Right hand continues with eighth notes, followed by a series of quarter notes. The left hand has a series of eighth notes. Pedal points are marked with 'Ped.' and asterisks.

Secondo.

p *ff* *ff* *p*

Ped. * Ped. * Ped. Ped. * Ped. Ped. Ped. *

ff *ff* *p*

Ped. * Ped. * Ped. Ped. * Ped. Ped. Ped. *

Trio. Banjo Solo.

p *f* *p*

cres. *f* *cres.* *cen.* *do.*

Ped. * Ped. *

mf *f* *ff*

cres. *cen.* *do.* *cres.* *cen.* *do.*

Ped. Ped. Ped. Ped. Ped. Ped. *

ff *ff* *ff* *ff*

Ped. * Ped. * Ped. * Ped. * Ped. *

Primo.

5

Measures 1-6 of the Primo section. The treble staff contains complex melodic lines with numerous fingerings (e.g., 3 2, 2 1, 5 3, 1 2, 3 1, 2 1, 3 1, 4 2, 2 1, 5 3, 2 1, 5 3, 2 5, 4). The bass staff provides harmonic support with chords and single notes. Dynamics include *p* (piano), *ff* (fortissimo), and *p* again. Pedal points are marked with "Ped." and asterisks.

Measures 7-12 of the Primo section. The treble staff continues with intricate fingerings (e.g., 5 3, 1 2, 3 5, 1 4, 3 2, 2 1, 3 1, 3 2, 5 3, 1 2, 3 1, 2 1, 3 1, 4 2, 3 1). The bass staff features chords and moving lines. Dynamics include *p*, *ff*, and *ff*. Pedal points are marked with "Ped." and asterisks.

Measures 13-18 of the Trio section. Measures 13-15 are for the Primo part, with fingerings like 2 1, 5 3, 2 1, 5 3, 2 5, 4. Measures 16-18 are for the Secondo part, showing a change in texture. Dynamics include *p*, *ff*, and *ff*. Pedal points are marked with "Ped." and asterisks.

Measures 19-24 of the Trio section. This system features vocal lines (soprano and alto) with lyrics: "cres...cen...do. cres...cen...". The piano accompaniment consists of chords and single notes. Dynamics include *cres* (crescendo) and *ff*. Pedal points are marked with "Ped." and asterisks.

Measures 25-30 of the Trio section. The vocal lines continue with lyrics: "do. cres...cen...do. ff ff". The piano accompaniment features chords and moving lines. Dynamics include *cres*, *ff*, and *ff*. Pedal points are marked with "Ped." and asterisks.

Measures 31-36 of the Trio section. The vocal lines continue with lyrics: "do. ff ff". The piano accompaniment features chords and moving lines. Dynamics include *ff* and *ff*. Pedal points are marked with "Ped." and asterisks.

Secondo.

ff *mf* de...cres...cen...do.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p *ff* *ff* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p *ff* *ff* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

To shorten the piece go from *Ped.* *Ped.* *Ped.* to Coda.

1st time *f* 2nd time *ff*

f *sf*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

2nd time in octaves.

p *ff* *ff* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Primo.

7

ff *mf* de...cres...cen...do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

p *ff* *ff* *p*

Ped. * Ped. * Ped. Ped. *

p *ff* *ff* *p*

Ped. * Ped. * Ped. Ped. *

To shorten the piece go from *f* 1st time *f* 2nd time *ff* to Coda.

Ped. Ped. Ped. * Ped. * Ped. * Ped. *

ff *ff* *p*

Ped. * Ped. * Ped. Ped. *

ff *ff* *p*

Ped. Ped. Ped. *

Secondo.

p *ff* *ff*

Ped. * Ped. * Ped. Ped. *

Coda.

ff rf *ff rf* *ff rf*

Ped. Ped. Ped. * Ped. * Ped. Ped. * Ped. * Ped. * Ped.

ff rf *ff*

Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped.

p

* Ped. * Ped. * Ped. * Ped. Ped. * Ped. *

pp rf rf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Primo.

9

The musical score consists of six systems of staves. The first system is marked 'Primo.' and includes dynamics *ff* and *p*. The second system is marked 'Coda.' and includes dynamics *ff*. The third system includes dynamics *ff*. The fourth system includes dynamics *ff*. The fifth system includes dynamics *p*. The sixth system includes dynamics *de...*, *p*, *cres...*, *cen...*, *do.*, *pp rf*, and *rf*. Pedal markings ('Ped.') and asterisks (*) are used throughout the score to indicate specific performance techniques. Fingerings are indicated by numbers 1-5 above the notes.

1880-8

My love Annie

MEIN SCHATZ ANNIE.

BALLAD.

Words by Miss Mulock.

Music by George B. Selby.

Allegretto. ♩ - 92.

p

Allegretto. ♩ - 92.

mf

p

Soft of voice and light of hand
Wei - cher Stimm'und leich - ter Hand,

As the fair - est in the land, Who can right - ly un - der - stand
Wie die Schön - ste in dem Land, Die nur je - mand je - ge - kannt:

f

My love An - nie!
Mein Schatz An - nie.

My love An - nie!
Mein Schatz An - nie.

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegretto' and a quarter note equal to 92 beats. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The vocal line is marked with a piano (p) dynamic. The lyrics are provided in both English and German. The score includes fingerings and articulation marks throughout. The piece concludes with a forte (f) dynamic marking.

533-3

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p *f*

Sim - ple in her thoughts and ways, True in ev' - ry word she says
 Wie uch tri - bu - lirt die Welt, Stets die gu - te Laun' be - hält,

p

Who shall ev - en dare to praise My love An - nie
 Nur das Gu - te ihr ge - fällt: Mein Schatz An - nie.

f

My love An - nie.
 Mein Schatz An - nie.

f

p

Midst a naugh - ty world and rude Nev - er in un - gen - tle mood,
 Ein - fach, treu in je - der Pflicht, Wahr - heit je - des Wort sie spricht,

p

Nev - er tired of be - ing good My love An - nie
 Nur der Neid - hold lobt sie nicht: Mein Schatz An - nie.

My ... love An - nie Hun - dred of the wise and great
 Mein Schatz An - nie. Hun - der - te der gros - sen Leut'

Might o'er - look her meek es - tate But on her good an - gels wait
 Ue - ber - seh'n Hold - se - lig - keit Wo die En - gel steh'n zur Seit:-

My love An - nie;
 Mein Schatz An - nie.

My ... love An - nie.
 Mein Schatz An - nie.

LISTEN MY LOVE.

3

(HÖRE MEIN LIEB!)

SERENADE.

Dedicated to Madame F. E. Clark.

Words and Music by J. W. Kingsland.

Translation by H. Hartmann.

Moderato ♩ - 108.

Die Ster - ne fun - kelnd krän - zen Das Ge.

The stars are shin - ing brightly In the

wölb' im nächt - li - chen Reich; Doch vergli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und

dis - tant dome of the skies, But they can not in all their beau - ty Com - pare with my lov'd ones

bleich, Doch ver - gli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und bleich.

eyes, But they can not in all their beau - ty Com - pare with my lov'd ones eyes.

1383 - 3

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Be-thaut sind hell die Ro-sen Und ihr Kelch in Pur-pur ge-taucht; Doch des
 The dew is on the rose, love, And its pe-tals are fair to see, But the

Liebchens ge-küss-te Lip-pen Sind ro-si-ger noch be-haucht; Doch des
 red of thy lips, oh sweet one Is dear-er by far to me, But the

Liebchens ge-küss-te Lip-pen Sind ro-si-ger noch be-haucht. Die
 red of thy lips, oh sweet one, Is dear-er by far to me. The

Nach-ti-gall hat Wel-ten Mit Len-zes-lied er-götzt. Doch
 night-in-gale is sing-ing His sweetest mel-o-dy Not

Ped. * Ped. * Ped. *

Lau - te dei - ner Keh - le Hat sie mir nicht er - setzt. O

e'en his tones most ten - der Can e - qual thine for me Ah

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

wun - der - schö - ne Er - de, Die mein einz - ges Lieb ent - hält, Oh - ne

yes! this world is beau - ti - ful Sweet maid whilst thou art here, But with

sie wär mein ir - disch Da - sein Ein Le - ben ganz ver - gällt Oh - ne

out you the world, oh lov'd one, Would seem most dark and drear, But with


or thus:

sie wär mein ir - disch Da - sein Ein Le - ben ganz ver - gällt.

out you the world oh lov'd one Would seem most dark and drear!

(F) See remarks in preface. *

(G) For a free and uninterrupted execution of these two measures careful practice is necessary.

(H) Special attention must be given to the striking of these notes  with rounded fingers and correct position of hand.

Allegro molto. $\text{♩} = 104, (\text{♩} = 132 \text{ to } 152.)$

(A) For the practice of this study observe rules given to (A) and (B) in the preceeding study.

(B) The hands in alternating must be free from stiffness; the wrist held very loosely, so that the hands may be lifted with ease at the end of a phrase as indicated by the slur.

(C) Play the double notes precisely together and carefully legato. This mode of playing although of the highest importance is generally neglected.

(D) Wherever two fingers are indicated on the same note the second has to slide into the place of the first immediately after the key has been struck without permitting it to rise. This substituting of fingers is often required to effect a perfect legato. The F, appearing also in the next chord, demands a dextrous change of the fingers 1 to 4 while the fifth finger must remain on A, until F and B are struck

The musical score is written for piano and consists of three systems of staves. The first system features a right-hand scale passage with dynamic markings *p* and *f*, and a left-hand accompaniment. The second system continues the right-hand scale with a dynamic marking of *ff*, while the left-hand accompaniment remains. The third system shows the right-hand scale ending with a bracketed connection between the eighth and ninth notes, and the left-hand accompaniment with dynamic markings *ff* and *rf*. Fingerings are indicated by numbers 1-5 above or below notes. Brackets in the right-hand part of the third system indicate a smooth connection between the eighth and ninth notes of each measure.

(E) A correct study of these scale passages demands a smooth connection of the eight and ninth and of the last and first sixteenth note of each measure as shown by brackets

(F) These measures should be studied at first by both hands separately; when played together, the notes of the right and left hands must be struck simultaneously.

N.B. When this and the preceeding study can be played in slow time, without hesitation gradually increase the speed. After this, introduce the dynamic marks as indicated: (*p* < *f* & c)

3. (A/B) 3 4 4 4 3 8 4 4 4 4 4 4

(A) In this study, clearness and equality are, at first, of greater importance than rapidity; the pupil should practice slowly and with rounded fingers raising them freely from the knuckle joints.

(B) A careful slurring of the different groups of broken chords must be effected by gently moving the hand along, and making no change of position perceptible. Even small hands can attain the required extension without twisting arm and elbow.

The musical notation is arranged in five systems, each with a treble and bass staff. The first system is marked with a 'C' and a '4/2' time signature. The second system is marked with a '2' and a '4/2' time signature. The third system is marked with a '(D)' and a '4/2' time signature. The fourth system is marked with a '4/2' time signature. The fifth system is marked with a '4/2' time signature. The notation is complex, featuring many sixteenth and thirty-second notes, and various fingerings are indicated by numbers 1-5.

(C) See B of preceding exercise.

(D) The Bass may here be somewhat emphasized, while the right hand must strike in a light and unconstrained manner.

Presto. ♩ = 80 (♩ = 92 to 120.)

4.

(A) 3 4 3 2 1 3 4 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 *simili.*

(B) *Mordente.* *cres.*

dim.

(C) *f* *dim.*

(A) The accent falls on the second note *good.* and not on the first *bad.* Hold the hand quiet and strike from the knuckle joints.

(B) The left hand part, throughout the entire study, must be played with an elastic touch from the wrist.

The musical score is written for piano and consists of three systems of staves. Each system contains two systems of staves (treble and bass). The notation is highly technical, featuring numerous sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The notation includes various musical symbols such as notes, rests, and fingerings.

(C) From here to the end evenness of tone and touch is required, and the pupil must again be impressed with the necessity of studying slowly and of raising the fingers freely from the knuckle joints

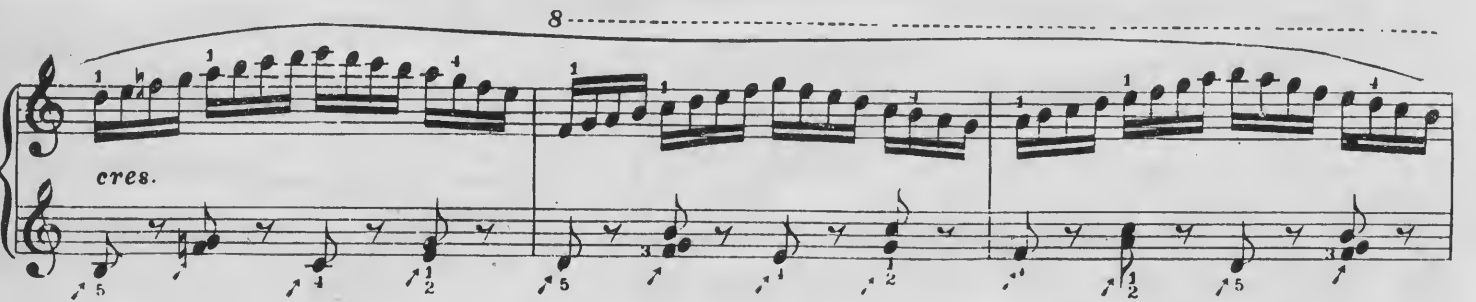
(A) 5. *p* *cres.*

(B)

(C)

(D) *ff* *sf* *fp*

- (A) The scale must be executed very fluently, connecting the last note of one figure with the first note of the next by skillfully extending the hand, so that no interruption be perceptible and the groups be not disconnected. To accomplish this the extending of the hand should begin when the seventh note of each group is struck as shown by brackets []
- (B) Hold the fourth and fifth fingers well rounded and do not let the hand turn from side to side.
- (C) See note G to study I. Page 5 which treats a parallel case.
- (D) See rule as given to A.



The musical score consists of five systems of staves. The first system begins with a treble clef and a key signature of one flat. It features a melodic line in the treble and a more active line in the bass. The first system is marked *dim.* and includes a section marked *cres.*. The second system is marked *(F) ff*. The third system is marked *ff*. The fourth system is marked *cres.*. The fifth system is marked *ff*. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5.

(E) Give each note scrupulously its full value, this serves as a preparatory exercise to polyphonic playing.

(F) The scale passages must be played strictly together: one hand should not strike before the other; both tones must be heard simultaneously. Be particular in observing the hints given at A.



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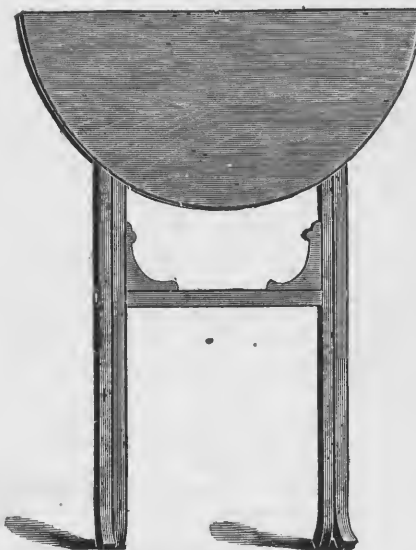
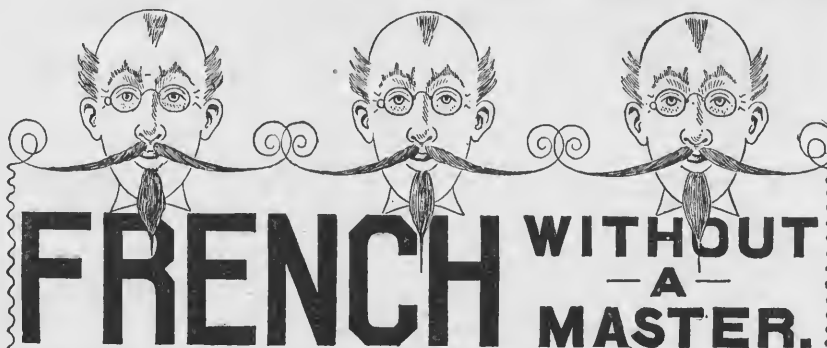


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HOW TO LEARN PIANO PLAYING.

BY JACOB KUNKEL.

SO much has been and is constantly being said and written about the manner in which piano playing should be studied, what methods used, what pieces selected, etc., and as a general thing without any real advice being given, that I feel impelled to make a few practical suggestions upon this subject, and also to point out a few imperative rules which, when strictly observed, will insure success. Every parent is anxious that his daughter should shine in society, and may spend thousands of dollars to accomplish that end—yet how often to no purpose! There is no accomplishment by which a young lady can make herself so agreeable and attractive as music. But the majority find, only when it is too late, that to display what they have learned (or what they have not learned, rather) after a great waste of time and money, they would simply make a laughing stock of themselves. Usually, this is not the fault of the young lady, but of the parents. They were probably willing, but they did not know how to give their daughter a musical education. Some parents console themselves by saying: My child has no talent or taste for music. This, nine times out of ten is a mistake. We all have an innate liking for music, but it is the labor which it requires to accomplish anything good that we shrink from. You take any child, and it will listen for hours with seeming delight to music; but sit at the instrument and require it to study a lesson and it will yawn, twist, look around and stretch fifty times in five minutes; and here it is that parents form the idea that their child has no talent for music, while the sole trouble is laziness. Most of us are naturally lazy, and this can only be overcome by force of habit. To cultivate this we must begin very young. I have often been asked by some fond parent whether I thought it would not pretty soon be time for his daughter to commence taking lessons. How old is she? She is thirteen. Why, bless you, at that age she ought to be able to play sonatas by Mozart!

What would be thought of a man asking whether it was about time for his daughter to learn her A, B, C at the age of thirteen? I think we would be inclined to say it was rather high time. At the age of five years it is time to commence. Many may think it is too young, but it is not. It will have been noticed that, already at the age of two, when the child could hardly walk, it would stretch its little hands when some one was playing, and try to assist by patting the keys, plainly showing a natural inclination for music. And at the age of five the hands will be large enough to reach the first five keys, respectively, C, D, E, F, G; and the five finger exercises can be begun. These exercises, from the first lesson on, must constitute the daily bread and milk of all who would be successful. The child at this tender age must, of course, not be forced to the piano; the mother, with tender caress, must beguile the child, as it were, into a pleasant amusement which would otherwise be a burden. The mother is the main-spring, as the mother's heart is the school-room of the child. The method, however, of the rudimentary lessons, must be inexorable, and the tutor must be unrelenting in the admonitions as to their observance. To begin, then, the little hand is placed on the above-named notes in the middle of the piano, each finger resting in rounded manner on its respective key, the thumb of the right hand resting on C—here great care should be taken that the thumb never hangs off the key-board—it should always be in its place on top of the key, ready for action; the hand on top should be straight, the four knuckles being of an equal height, and in a straight line with the wrist, so that a coin can be placed on the top of the hand without sliding off. Now, we commence the use of the fingers, the thumb first, which should be raised high and the key struck, say four times; the fourth time the key should be held down with the thumb, and the first finger is to strike its key, D, four times, the thumb all the time holding down its key. When D has been struck four times, it is held down and the thumb lifted up and the next key, E, struck while D is being held down, and so on with all the fingers up and down. While these exercises are being gone through, the hand must be perfectly quiet and in its straight position, the strength of the fingers alone must be employed to strike the key. Examples of placing a coin on top of the hand in order to achieve this end, which the child may learn by being attentive, are sometimes well repaid. In this way the *legato* touch, which is generally so sadly neglected, is acquired. The right hand should be taken alone at first. When the child can play the five notes one after the other with ease, the left hand should be taken, and then both hands together. These exercises are to be kept up about one-half hour every day, and at regular hours, not now in the morning, then in the evening. In this way the child will form a habit, and will remember that special time of day and not miss its playthings and playmates when the music hour comes; but if the child has no regular hour, it

will constantly be in fear of being called upon to perform, which is always, at first, an unpleasant duty. After having arrived at some perfection in this first exercise, a set of good, five finger exercises by some well-known author should be adopted and gradually taught. This can all be done without the child's knowing a note; there will be ample time for learning these when the child learns the A, B, C; the object here is to shape the hand.

If the mother is not musical enough to follow these instructions, a good teacher, not a cheap one (for they are dear at any price) should be employed, who will give the necessary directions; then the mother should listen to and continually admonish the child of them. I wish particularly to impress that the mother should sit beside the child during its full time of practice every day. After a year's practice of these simple exercises, a splendid foundation will have been commenced, so that now you can proceed with teaching the notes, etc. A first-class teacher should be engaged twice a week. The child as it progresses must never be allowed to pass over an exercise or piece without having thoroughly mastered it. There is nothing worse than a mediocre performance of anything, no matter how simple. I need not say that all trashy music should be avoided, for where a first-class teacher is employed, none such will receive attention. In conclusion I will say, that a good instrument, with good tone, light, pliant action, is almost as necessary as a good teacher and good music, as it cultivates the ear, and the muscles of the fingers, developing a fine touch.

MISS MAMIE NOTHHELPER.

MISS MAMIE NOTHHELPER, whose portrait we have the pleasure of presenting to our readers, is a well known teacher of piano. She was born in St. Louis, her parents removing while she was still very young to St. Genevieve Co., where she took her first lessons in music, at the age of eight.

Upon the death of her father, the family again



made its home in St. Louis, and her mother, observing her love for music, had her resume its study. She placed herself under the instruction of Prof. R. S. Poppen, with whom she studied for some time. Later on she pursued her studies in both theory and piano, under Mr. Ernest R. Kroeger, the well known pianist and composer. During this period she was also a pupil of Madame Ysidore Clark and Madame Sobolewski, both representative exponents of the vocal art. Her last teacher in piano was Mr. Charles Kunkel, under whom she made remarkable progress in piano playing.

Miss Nothhelfer's ambition and remarkable talent were early noticeable at school and made her popular and in constant demand for exhibitions and concerts in which she carried off the honors.

As a result of Miss Nothhelfer's close application and splendid teachers, she is admirably equipped for thorough work in the field of music. She has met with the most pronounced success in her classes, her pupils evidencing the most careful training. Miss Nothhelfer is beloved by her pupils and has made many friends by her charming individuality and earnest endeavors, all of which she richly deserves.

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connections with exercise, it is necessary to keep body and soul in health.—Jean Paul Richter.

MOZART.—AN APPRECIATION.*

WITH whatever feelings, and from whatever point of view, we regard Mozart, we are invariably met by the genuine purity of an artist's nature, with its irrepressible impulses, its inexhaustible power of production, its overflowing love; it is a nature which rejoices in nothing but in the manifestation of beauty which is inspired by the spirit of truth; it infuses all that it approaches with the breath of its own life, and, while conscientious in serious work, it never ceases to rejoice in the freedom of genius. All human emotions took a musical form for him, and were by him embodied in music; his quick mind grasped at once all that could fittingly be expressed in music, and made it his own according to the laws of his art. This universality, which is rightly prized as Mozart's distinguishing quality, is confined to the external phenomena which he has successfully portrayed in every region of his art—in vocal and instrumental, in chamber and orchestral, in sacred and secular music. His fertility and many-sidedness, even from this outward point of view, can scarcely indeed be too highly extolled; but there is something higher to be sought in Mozart: that which makes music to him not a conquered territory but a native home, that which renders every form of musical expression the necessary outcome of his inner experience, that by means of which he touches every one of his conceptions with the torch of genius whose undying flame is visible to all who approach his works with the eyes of their imagination unbound. His universality has its limits only in the limits of human nature, and consequently of his own individual nature. It cannot be considered apart from the harmony of his artistic nature, which never allowed his will and his power, his intentions and his resources, to come into conflict with each other, the center of his being was the point from which his compositions proceeded as by natural necessity. All that his mind received, or that his spirit felt, every experience of his inner life, was turned by him into music; from his inner life proceeded those works of imperishable truth and beauty, clothed in the forms and obedient to the laws of his art, just as the works of the Divine Spirit are manifested in the forms and laws of nature and history.

And, while our gaze is lifted in reverence and admiration to the great musician, it may rest with equal sympathy and love upon the pure-hearted man. We can trace in his career, lying clear and open before us, the dispensation which led him to the goal of his desires; and, hard as he was pressed by life's needs and sorrows, the highest joy which is granted to mortals, the joy of successful attainment, was his in fullest measure.

"And he was one of us!" his countrymen may exclaim with just pride. For, wherever the highest and best names of every art and every age are called for, there, among the first, will be the name of Wolfgang Amade Mozart.

*From "The Life of Mozart," by Otto Jahn, translated by Pauline D. Townsend.

TEACHING CLASSICAL MUSIC.

TEACHERS of music complain that their pupils do not take naturally to classical music. Indeed some younger ones are so emphatic as to say they even hate it. The poor teacher may scold and worry, yet the fact remains the same. What is he to do? In the first place they are in no worse position than are instructors of other subjects. The young pupil does not like classic poets nor the best literature. The young pupil, take him in any branch of art, is not the most artistic person a teacher could desire.

This must be taken for granted, and as a hypothesis a reasonable course of instruction should be undertaken. There are good nursery rhymes and good poems of a simple nature, and the wise teacher of literature begins with these and hopes to succeed in making his pupils appreciate Milton and Shakespeare later in life. In music, youthful natures, if honest, indicate themselves in their tastes. Music of a bright hue and cheering nature is preferred by them. They want something with a tune to it. Every teacher can find gay little compositions among the best masters and can select their pieces from the classics with a decided melody. Youth has few sorrows, and it is a most natural child that is gay and likes gay things. There is time enough for him to weep by-and-bye. The simple and emphatic thing is all he is able to grasp and hold, but exercise in the simple leads him to the complex. If a student will like anything in music there is something of a good character that will please him and cultivate a taste for a higher plane. It is much better in music, as it is in all arts, not to go beyond the pupil. Let the student always think that music is beautiful, then in after years the pupil may not so often sacrifice, in difficult compositions, the emotion expressed to technique. It is not necessary to thwart nature in order to teach music, but only to develop in accordance with it.—Ez.

GOOD MUSIC NEEDS STUDY.

BY SIMEON BISSELL.

WHAT do not people in general appreciate so-called classical music? is the question often asked; and even among music students, or pupils, a great antipathy to the practice of classical composition is often exhibited. The answer is readily given by stating that a lack of knowledge concerning the underlying principles of well-written compositions renders a proper estimate of music's true value impossible.

The student of music must be able to grasp the design and motives of the composition, without which the performance becomes more or less a confusion of sounds, rather than a well-planned construction of tonal beauty. But the one whose desire it is to become acquainted with the best which musical science and art affords need not suppose as he enters the threshold of the mysterious dwelling of the music of the classics that he will be met by grave and reverend seignors who will inform him that he who enters here must leave mirth and joy behind; for, in the gallery of art divine, tone-pictures can be perceived representing the playful as well as the tender and and soulful; the contented, jovial as well as the earnest, together with the romantic, the chivalrous, the gentle and sentimental, the humorous and passionate, the fanciful and pleasing, the sensational and astonishing. In a word, all of the passions, faculties and emotions of the human mind and soul are truthfully portrayed and awakened by the power of so-called "Classical Music." To fathom the depths and ascertain the scientific bearing of the well-written composition one requires more than a mere knowledge of notation or even ability to read readily at sight, for, be it remembered, music is not only an art but also a science, and he who would revel in all the delights of the art divine must enter through the intellectual door which leads to the inner courts, as well as passing through the outer gate of emotional fancy.

What a wonderful scope to the pleasure which is derived from music! All of the passions of the human soul awake at its behest. The courage and patriotism in the breast of the soldier is aroused on the battle field, the sorrowful are administered unto, while unbounded mirth is provoked by the humorous. It stimulates the feeling of devotion and lifts the soul into the atmosphere where angels breathe the breath of celestial worship. We listen with equal delight, but different sensibilities, to the rich, majestic strain of the king of instruments, the grand organ, and the soft, luxuriant and mellow tone of the flute, while the violin, with its ethereal voice, pours forth its dreamy song as a soft and tender benediction of peace and delicious repose. In all its variety of tenor, time, and style it pleases; for it is harmony and melody still, and leads the mind a willing captive to its bewitching power.

What is taste?

Webster says: "Some consider taste as a mere sensibility and others as a simple exercise of judgment; but a union of both is requisite to the existence of anything which deserves the name. An original sense of the beautiful is just as necessary to aesthetic judgments as a sense of right and wrong to the formation of any just conclusions on moral subjects."

But the sense of the beautiful is not an arbitrary principle. It is under the guidance of reason; it grows in delicacy and correctness with the progress of the individual and of society at large; it has its laws which are seated in the nature of man, and it is in the development of these laws that we find the true standards of taste.

The French philosopher, Cousin, says: "These faculties enter into that complex faculty that is called taste—imagination, sentiment, reason." Sentiment, according to this author, receives the impression, reason passes judgment on it, while imagination produces the sensation of pleasure experienced by the mind.

Thus it can be readily seen that diligent study and close application to the principles contained in matter and style are absolutely necessary—of course, in conjunction with God-given talent—to a complete appreciation of classical music as well as any other art. And one who is not musically acquainted with the productions of genius sees no more in them than commonplace compositions, and listens to them only through curiosity or a mere fashionable fad. But, on the contrary, one who listens intellectually to a musical composition hears not only a leading melodic thought, but a beautiful picture is presented to his imagination, wherein, in addition to the one chief figure or idea, various interesting minor ideas will pass before his mind in panoramic view. And again, other musical compositions will appear as beautiful pieces of tapestry, wherein interweaving and interlacing strains and thematic threads of different colors shoot through the harmonic warp, thus exhibiting the formation and texture of the wonderful art work produced by the great music weaver's shuttle.

Therefore, let each real student of music seek to gain admission to the grand, intellectual conservatorium wherein his intellect, as well as his emotions, will be so beautifully blended as to round out a symmetrically appreciative love for the beautiful in musical art.

"Truth can never die." "Those who have no religion cannot long be my friends." "We live to learn, to enlighten, and to advance the progress of science and the fine arts." MOZART.

Music is the art of the prophets, the only art that can calm the agitation of the soul: it is one of the most magnificent and delightful presents God has given us. LUTHER.

AUGUST MEYER.

HIS well known zither teacher was born on the 23rd of September 1849, in a town near Brunswick, Germany, where his father held the position of musical director.

Reared in an atmosphere of music and thoroughly trained, even at an early age, he longed to see the world and strive for his own fortune. So at 13 years of age he joined a concert troupe which brought him through Germany, Russia, Brazil, West India, and at last in 1871, to New Orleans. In 1872 he came to St. Louis where he has since resided.

Mr. Meyer is well known as a member of the New Orleans National Grand Orchestra, and holds the position of first clarinet player in Otten's Symphony Orchestra, in which he distinguishes himself for his wonderful tone and execution on the clarinet.

Since 1876 Mr. Meyer has taught the zither with great success, always endeavoring to bring it to a higher degree of excellence and recognition. He paid several visits to Europe in order to give it special study, and has the satisfaction of witnessing it grow in popularity every day. Although quite a



virtuoso with the zither, Mr. Meyer was never satisfied with the simple harmony and spent his leisure time preparing a chromatic system which is now so perfect in harmonious modulations that the dominant seventh chords, for instance, can be inverted to fifty different movements. One of his so-called Brunnian Zithers is exhibited at Balmer & Weber's music house. His classical and popular arrangements for the zither are quite numerous.

Mr. Meyer is a very popular musician and a gentleman of most pleasing address. He has been most successful with his numerous pupils and is considered the best teacher of the zither in the West.

A CHANCE FOR COMPOSERS.

MRS. THURBER'S LIBERAL OFFER.

THE National Conservatory of Music offers important prizes to young American composers, as is explained in this open letter from Mrs. Thurber:

The National Conservatory of Music of America, 126 and 128 East Seventeenth street.

NEW YORK, DECEMBER 23, 1891.

To the Editor of Kunkel's Musical Review:

The National Conservatory of Music of America, desirous of emphasizing the engagement of Dr. Antonin Dvorak as director, by a special endeavor to give an additional impulse to the advancement of music in the United States, proposes to award prizes for the best grand or comic opera (opera comique),

for the best libretto for a grand or comic opera (opera comique), for the best piano or violin concerto, and for the best symphony, suite, oratorio and cantata, each and all of these works to be composed or written by composers and librettists born in the United States, and not above thirty-five years of age. The prizes shall be as follows:

SUBJECTS AND PRIZES.—For the best grand or comic opera (opera comique), words and music, \$1,000; for the best libretto for a grand or comic opera (opera comique), \$500; for the best symphony, \$500; for the best oratorio, \$500; for the best suite or cantata, \$300; for the best piano or violin concerto, \$200.

GENERAL CONDITIONS.

1. Each work must be in manuscript form, and absolutely new to the public.
2. Its merits shall be passed upon by a special jury of five competent judges.
3. The works to which the prizes shall be awarded shall be made known to the public under the auspices of the National Conservatory of Music of America, whose operative conductors, vocalists, instrumentalists, choral forces, etc., insure an ensemble that must add largely to the effectiveness of the compositions.
4. The National Conservatory of Music of America reserves the right to give three public performances of the works to which prizes shall be awarded, they shall afterward be the property of the composers and authors.
5. Manuscripts shall be handed in for examination between August 1 and September 1, 1892; the award of prizes will be made on or about October 15, 1892.

JEANNETTE M. THURBER, President.

HOW NOT TO PLAY THE PIANO.

Allow me to offer to the young ladies a few simple rules teaching them "How not to play the piano:"

1. If there is—and there always is—some particular part of your piece which is rather awkward and difficult, don't waste time analyzing it and finding out just where the difficulty lies, but flounder through it in a bold and beautifully mixed-up manner, and no one will ever be the wiser for it, perhaps.
2. Don't be afraid of the "loud pedal." Master it at once. Comes in real handy at times.
3. Carefully avoid octaves; if you would not have a horrid looking hand.
4. Do please try "crossing hands" when your teacher isn't around. Oh! it's beautiful. Never mind if you don't hit the right notes. Looks awful hard. Cultivate it, girls.
5. Don't be particular in regard to the left-hand part. No need of it. The bass don't amount to much anyhow. Ain't much tune to it, is there? Just tap in here and there every now and then. Punch with confidence, and a deaf man wouldn't know the difference.
6. Scorn the finger-marks. Originate your own. Make 'em up as you go along. It's a great sight nicer.
7. When you are to play your last piece to "company," to make it go well, put all your rings on.

A funny story is told of Dean Swift, who was a witty man, and fond of a joke at the expense of other people, and most witty people are. One very cold night, when he was traveling, he stopped at a little inn. There was only one fire in the house, and the guests of the inn, crowding about it, left no place for the newcomer.

With a solemn face Dean Swift called to the hostler, and told him to get a peck of oysters immediately and take them out to his horse.

"Will your horse eat oysters, sir?" asked the astonished man.

"Just take them out and see," said the horse's master.

The people around the fire stared at the man who owned his curious horse, and nearly every one left his seat and went out to see the remarkable horse eating oysters.

Then the cunning Dean made himself comfortable in the warmest corner, and ordered his supper.

Presently back came the hostler, with the disappointed crowd after him.

"He won't touch them, sir!" cried the hostler.

"Then take the foolish animal all the oats he can eat," replied Dean Swift. "You can bring the oysters here. I'll eat them for supper myself."—*Harper's Young People.*

A well composed song strikes and softens the mind and produces a greater effect than a moral work which convinces our reason, but does not warm our feelings nor effect the slightest alteration in our habits.

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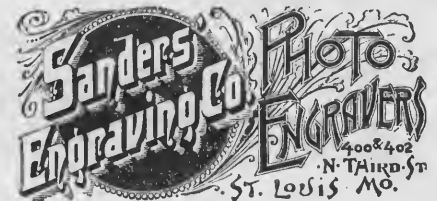
Aug. F. Reipschlaeger, the pianist, who spent several years in Europe studying under Jadassohn, Paul, and others, has returned to St. Louis, and taken up classes in piano. Mr. Reipschlaeger was formerly a pupil of E. R. Kroeger and Charles Kunkel, under whom he studied piano. He is located at 4020 Iowa ave.

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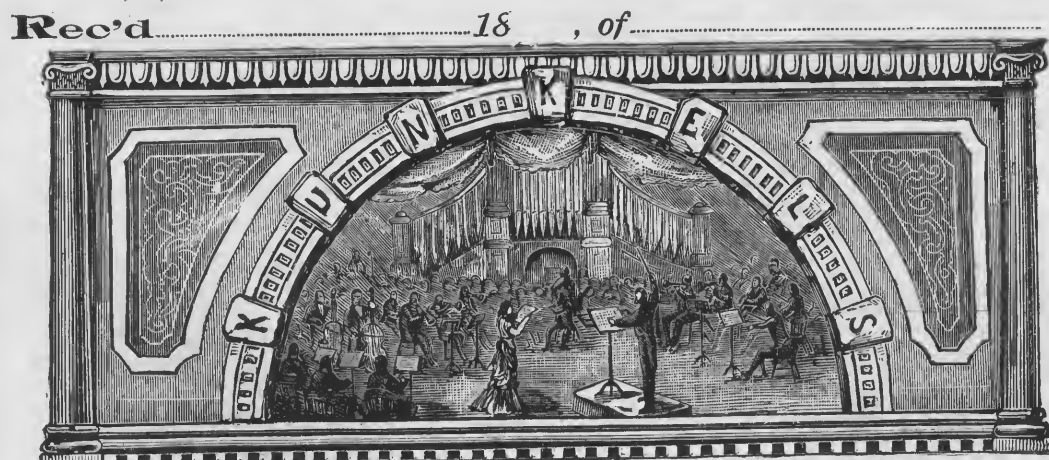
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